



THE  
FOG







## DVD ONE : MAIN FEATURE

|    |                                  |
|----|----------------------------------|
| 01 | THE LEGEND                       |
| 02 | STRANGE EVENTS                   |
| 03 | THE HITCHHIKER                   |
| 04 | FOG BANK FROM THE EAST           |
| 05 | END OF THE WITCHING HOUR         |
| 06 | LOST AT SEA                      |
| 07 | THE MYSTERIOUS PAST              |
| 08 | A CURSE?                         |
| 09 | A SENSE OF FOREBODING            |
| 10 | THE BIRTHDAY CELEBRATIONS RUINED |
| 11 | THE DREADFUL FOG                 |
| 12 | BLACKOUT                         |
| 13 | TRAPPED                          |
| 14 | GO TO THE CHURCH!                |
| 15 | BLAKE WILL GET US!               |
| 16 | THE GOLDEN CROSS                 |
| 17 | SAVED?                           |
| 18 | END CREDITS                      |

## DVD TWO : SPECIAL FEATURES

|   |                                                                           |
|---|---------------------------------------------------------------------------|
| > | AUDIO COMMENTARY BY DIRECTOR<br>JOHN CARPENTER AND PRODUCER<br>DEBRA HILL |
| > | NEW DOCUMENTARY:<br>"TALES FROM THE MIST: INSIDE THE FOG"                 |
| > | ORIGINAL 1980 DOCUMENTARY:<br>"FEAR ON FILM: INSIDE THE FOG"              |
| > | STORYBOARD TO FILM COMPARISON                                             |
| > | OUTTAKES                                                                  |
| > | PHOTO GALLERY                                                             |
| > | TRAILER & TEASER                                                          |





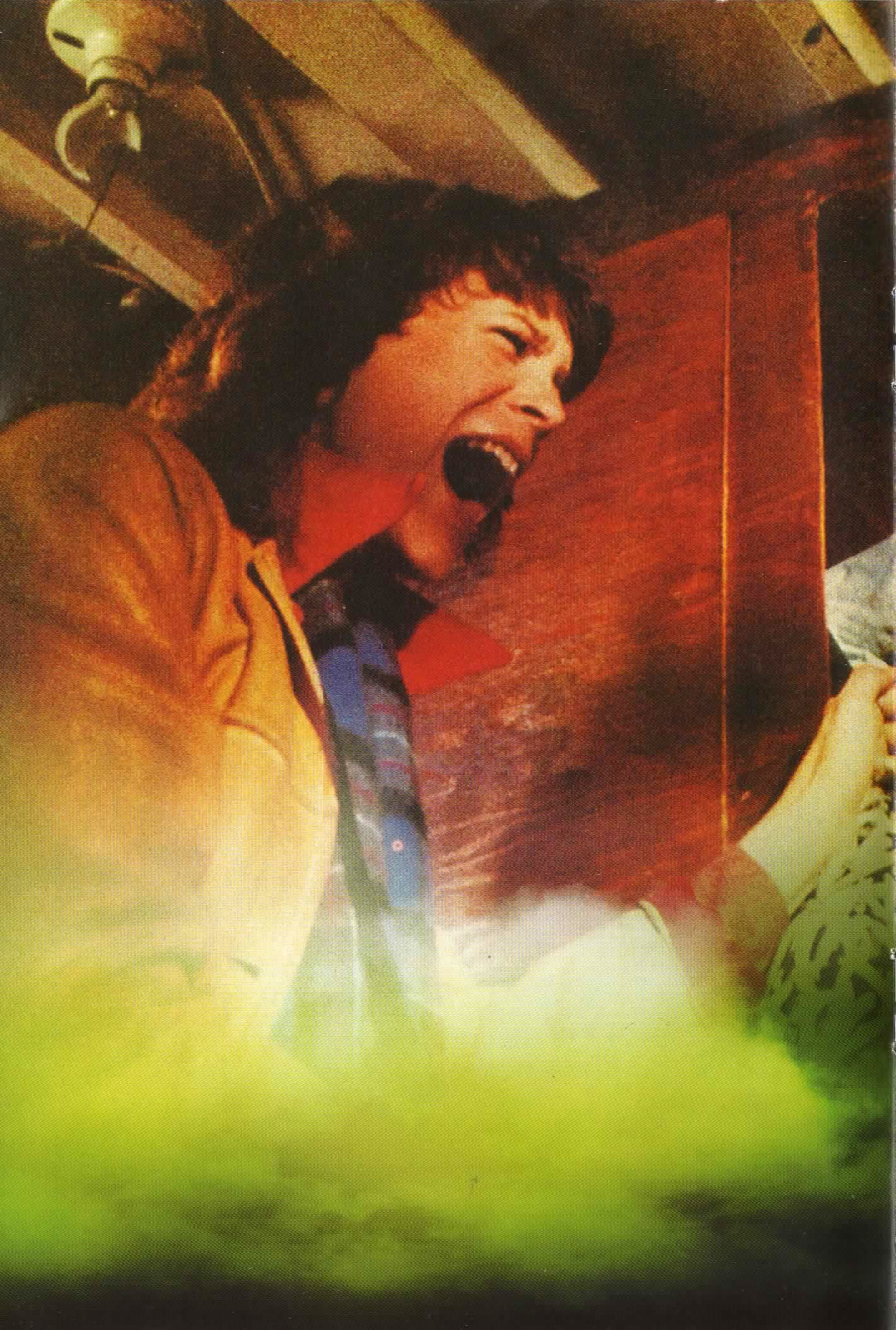


In 1978, John Carpenter terrified the world with *Halloween*, now regarded as a horror classic and catalyst for the slasher movie sub-genre. Given *Halloween's* worldwide success and Carpenter's love of classic horror and science-fiction movies (in his youth Carpenter employed an 8mm camera to make such films as *Gorgon the Space Monster* and *The Warrior* and the *Demon*), it was of little surprise that his next big screen project would be a return to familiar and much-loved territory...

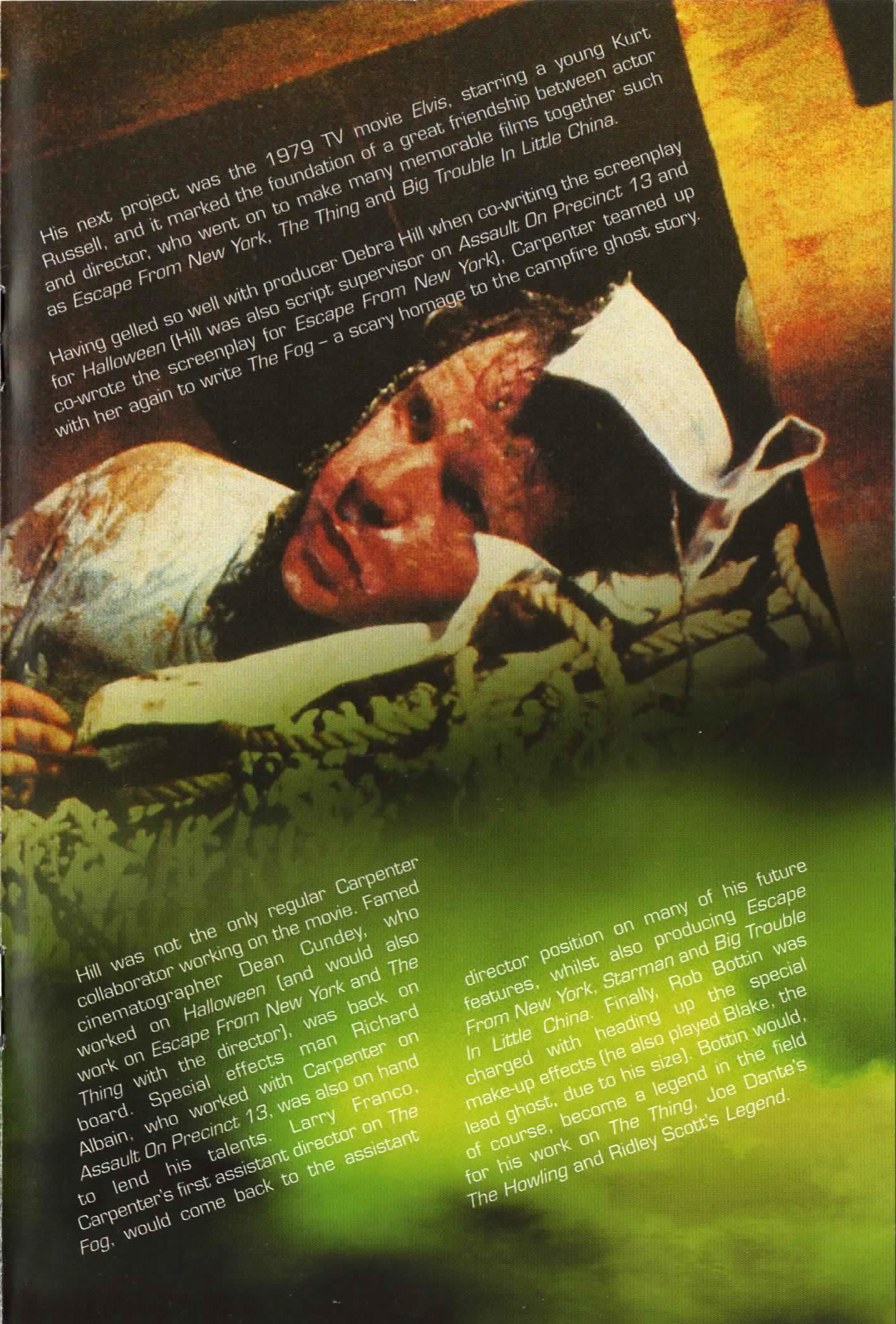
John Howard Carpenter was born in New York on 16 January 1948. His father Howard was a gifted musician (a trait that John would inherit, writing and performing the scores to most of his films) and often worked as a session musician with some of the biggest names in American music, including Frank Sinatra. John's first love was, however, for movies and this lead him to attending the famous University of Southern California, where he would study all aspects of filmmaking and receive valuable insight into the craft from guest lecturers such as Alfred Hitchcock and Howard Hawks (Carpenter has admitted to being a big fan of both).

Carpenter's first taste of success came very early on in his career – *The Resurrection of Bronco Billy*, which he co-wrote, edited and composed the score for, won the Oscar for Best Short at the 1970 Academy Awards. His next film, *Dark Star*, was a space comedy co-written with *Alien* scribe Dan O'Bannon and initially served as a graduation project for both men. It was in 1976, with his gritty cop-killer movie *Assault On Precinct 13*, that Carpenter made a name for himself in Europe, where the film had a much bigger impact than it did in the States. Now it stands as a cult favourite held in high esteem by the likes of Quentin Tarantino. It was in the same year that *Halloween* was released to the unsuspecting cinema going public that Carpenter took a break from the big screen to make the TV movie *Someone's Watching Me* – a non-too-subtle ode to Alfred Hitchcock – and met his soon-to-be wife Adrienne Barbeau.









His next project was the 1979 TV movie *Elvis*, starring a young Kurt Russell, and it marked the foundation of a great friendship between actor and director, who went on to make many memorable films together such as *Escape From New York*, *The Thing* and *Big Trouble In Little China*.

Having gelled so well with producer Debra Hill when co-writing the screenplay for *Halloween* (Hill was also script supervisor on *Assault On Precinct 13* and co-wrote the screenplay for *Escape From New York*), Carpenter teamed up with her again to write *The Fog* – a scary homage to the campfire ghost story.

Hill was not the only regular Carpenter collaborator working on the movie. Famed cinematographer Dean Cundey, who worked on *Escape From New York* and *The Thing* with the director, was back on board. Special effects man Richard Albain, who worked with Carpenter on *Assault On Precinct 13*, was also on hand to lend his talents. Larry Franco, Carpenter's first assistant director on *The Fog*, would come back to the assistant

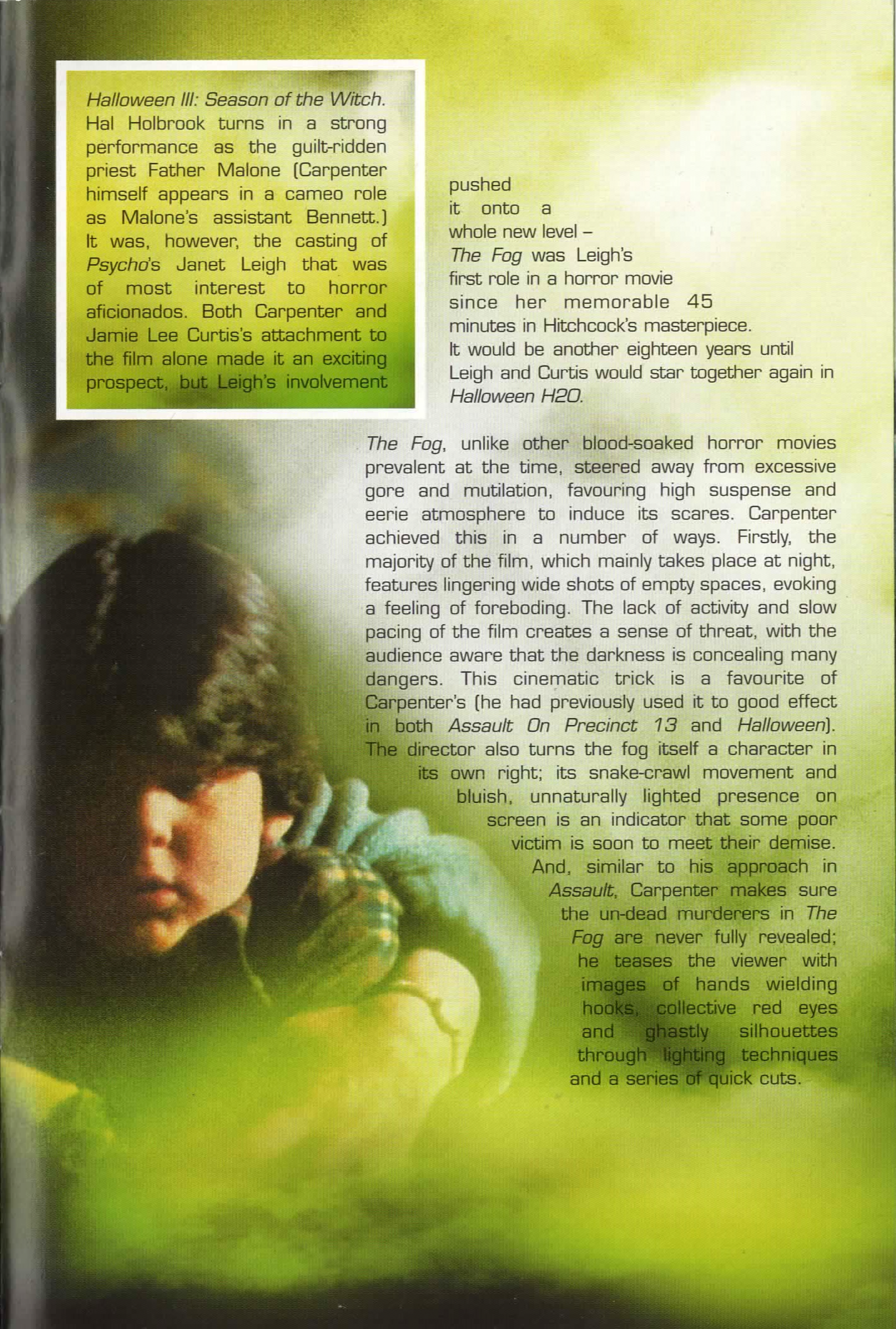
director position on many of his future features, whilst also producing *Escape From New York*, *Starman* and *Big Trouble In Little China*. Finally, Rob Bottin was charged with heading up the special make-up effects (he also played Blake, the lead ghost, due to his size). Bottin would, of course, become a legend in the field for his work on *The Thing*, Joe Dante's *The Howling* and Ridley Scott's *Legend*.



*The Fog* also assembled a memorable cast, including the most famous mother/daughter horror icon pairing. Many of the actors involved had worked in Carpenter's past projects. His wife, Adrienne Barbeau, took top billing as the sultry-voiced cocktail hour DJ and eventual fog watcher Stevie Wayne. Jamie Lee Curtis, who had cemented her place in the 'scream queen' hall of fame since playing the virtuous Laurie Strode in *Halloween*, co-stars as Elizabeth Solley – a young hitchhiker who happens to turn up in Antonio Bay at the worst possible time. Other cast members from *Halloween* include Charles Cyphers and Nancy Loomis. Tom Atkins, an actor best known for his TV cop roles (he played lawmen in both the *Rockford Files* and the *Serpico* TV series) provides the testosterone as male lead Nick Castle\*. Atkins would go on to appear in *Escape From New York* and star in







*Halloween III: Season of the Witch.* Hal Holbrook turns in a strong performance as the guilt-ridden priest Father Malone (Carpenter himself appears in a cameo role as Malone's assistant Bennett.) It was, however, the casting of *Psycho*'s Janet Leigh that was of most interest to horror aficionados. Both Carpenter and Jamie Lee Curtis's attachment to the film alone made it an exciting prospect, but Leigh's involvement

pushed  
it onto a  
whole new level –

*The Fog* was Leigh's first role in a horror movie since her memorable 45 minutes in Hitchcock's masterpiece. It would be another eighteen years until Leigh and Curtis would star together again in *Halloween H20*.

*The Fog*, unlike other blood-soaked horror movies prevalent at the time, steered away from excessive gore and mutilation, favouring high suspense and eerie atmosphere to induce its scares. Carpenter achieved this in a number of ways. Firstly, the majority of the film, which mainly takes place at night, features lingering wide shots of empty spaces, evoking a feeling of foreboding. The lack of activity and slow pacing of the film creates a sense of threat, with the audience aware that the darkness is concealing many dangers. This cinematic trick is a favourite of Carpenter's (he had previously used it to good effect in both *Assault On Precinct 13* and *Halloween*). The director also turns the fog itself a character in its own right; its snake-crawl movement and bluish, unnaturally lighted presence on screen is an indicator that some poor victim is soon to meet their demise.

And, similar to his approach in *Assault*, Carpenter makes sure the un-dead murderers in *The Fog* are never fully revealed; he teases the viewer with images of hands wielding hooks, collective red eyes and ghastly silhouettes through lighting techniques and a series of quick cuts.



As with all good horror, the scariest moments are left to the imagination. As with *Assault* and *Halloween*, the evildoers are portrayed as nothing more than relentless, emotionless killing machines that cannot be reasoned with – the ghouls are as much a force of nature as the vapour that surrounds them.

But the most potent ingredient to any John Carpenter horror film lies in his self-composed synthesizer-based soundtracks. The frenetically paced tune etched throughout the scarier moments of *Halloween* is now as famous as the film itself, and the same must be said of the score in *The Fog*, which serves to progress and in part create the tension.

Carpenter and his editor Tommy Lee Wallace were much dismayed when they began putting the picture together after principal shooting. For Carpenter it was his first major low point; his movie didn't work and running at around 80 minutes, was too short for a theatrical release.

What followed was an inspired month of rewrites, re-shoots and new score and ultimately a new cut of the movie (mainly consisting of new, supernatural shots), which went on to make over \$21,000,000 in the US alone and receive a nomination for both best horror film and best special effects award at the Academy of Science Fiction & Horror Film Awards. Not bad for a film made with a budget just totalling over \$1,000,000. To this day *The Fog* stands out as a testament to good horror filmmaking – a *mist*-have for horror and Carpenter fans alike.

**Keith Richardson, London 2004**

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\*Pre-dating the in-jokery of ironic slasher homages like *Scream* by sixteen years, Carpenter named some of his characters after past colleagues and horror movie characters. Nick Castle is the actor who played Michael Myers in *Halloween*, and Charles Cyphers plays a cop called Dan O'Bannon – a reference to Carpenter's *Dark Star* co-writer. There is also a Dr Phibes – an obvious nod to Vincent Price's character in *The Abominable Dr. Phibes*. Carpenter also managed to get an onscreen plug for his band The Coupe De Villes on Stevie Wayne's radio show!

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